



W

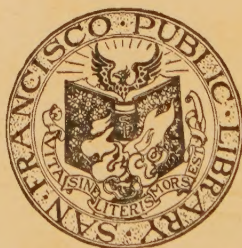
SAN FRANCISCO PUBLIC LIBRARY



3 1223 00832 9493

W

MAIN LIBRARY



709.455 H279₅

186647 ✓



3 1223 00832 9493

JAN	18	1984
SFPL	APR 1 - '85	
SFPL	APR 20 1985	
SFPL	NOV 27 '85	
SFPL	DEC 26 '85	
SFPL	FEB - 3 '86	
SFPL	JUN 18 '87	
SFPL	NOV 15 '87	
201-6503		Printed in USA

201-6503

Printed
In USA





Digitized by the Internet Archive
in 2025

https://archive.org/details/bwb_S0-BFP-152



*Head of S. Catherine.
A portion of a picture by Matteo di Giovanni
in the Church of S. Domenico, Siena.*

SIENA

ITS ARCHITECTURE AND ART

BY

GILBERT HASTINGS

LONDON:

THE DE LA MORE PRESS

298 REGENT STREET W

MCMII

PRINTED AT THE
DE LA MORE PRESS
298 REGENT STREET
LONDON W

709.455 H279s

Hastings, Gilbert.

Siena : its architecture
and art /
1902.

Y1A99L1 01009 1.2

CONTENTS

Introduction	-	-	-	-	-	-	-	-	page	1
Architecture	-	-	-	-	-	-	-	-	„	15
Art	-	-	-	-	-	-	-	-	„	31
Bibliography	-	-	-	-	-	-	-	-	„	57
Index	-	-	-	-	-	-	-	-	„	59

LIST OF ILLUSTRATIONS

Head of S. Catherine by Matteo	-	-	-				frontispiece	
Palazzo Tolomei	-	-	-	-	-	-	facing page 20	
Palazzo Pubblico	-	-	-	-	-	-	„ 21	
Cathedral (Exterior)	-	-	-	-	-	-	„ 22	
Cathedral (Interior)	-	-	-	-	-	-	„ 24	
Courtyard, S. Catherine's House	-	-	-	-	-	-	„ 28	
Torch Holder, Cortona	-	-	-	-	-	-	„ 29	
„ „ Siena	-	-	-	-	-	-	„ 30	
Figure of S. Peter	{	from the altar-piece in the					{	„ 32
The Annunciation		gallery of the Accademia						
The Unbelief of S. Thomas, by Duccio	-	-	-	-	-	-	„ 38	
The Virgin and Child with S. James, by Matteo	-	-	-	-	-	-	„ 48	
The Virgin and Child with S. John, by Sodoma	-	-	-	-	-	-	„ 54	

SIENA, ITS ARCHITECTURE AND ART

CHAPTER I

INTRODUCTION



NO country presents us with so large a number of separately developed centres of life as Italy from the twelfth to the fifteenth century. Each district and each city fashions for itself with a greater or lesser degree of struggle, disaster and discomfort, some form of government under which at least an effective majority of its inhabitants are willing to leave off interfering with their neighbours, and to devote themselves to the accumulation of wealth and to the improvement of the arts. These were enterprises in which their abounding energies and the backwardness of the rest of Europe permitted them to make no small headway, even in the midst of their most outrageous civic squabbles. Widely different as were the

forms of government under which Italian cities collapsed at the end of their long struggle for political and economic independence, and strangely varied as were the vicissitudes of that struggle, the individuality of the many-sided Renaissance culture of Italy is greater than can be accounted for, unless we assume that neither centuries of Roman domination, nor almost equally long periods of barbarian supremacy, succeeded in quenching the characteristics of the races who preceded them on the soil. It is true that at a first glance the story of the whole of Europe appears much the same. It begins nearly everywhere with, relatively speaking, aboriginal races only moderately skilled in the arts of life, who are finally moulded roughly into shape by the Romans, and then, equally roughly, dispossessed of it again by the barbarians. In Italy, however, the ebb and flow as politically complete as elsewhere, never so entirely submerged the social and intellectual life of its many races as it succeeded in doing in the North. To such a survival of local characteristics limited by geographical considerations and influenced by the degree

to which Roman and barbarian elements mingled with it, and by the subsequent civic developments, must be traced the astounding variations of capacity and achievement which confront the student of mediæval Italian history and art, and which have left not a few traces for the observant traveller of to-day.

It cannot be claimed that the story of Siena presents us with the most important or the most complete of these separate developments. She never rose to a leadership in Italy, and her art, with which we propose chiefly to concern ourselves in this sketch, in spite of its century-long charm, and its three or four names of first-rate eminence, could never have done for Europe what was achieved by the more virile and scientifically minded Florence, or the wealthier and more sensuous Venice. Except at one moment, when she sent her painters across what is now the fertile Val di Chiana—then a swampy marshland towards Perugia—and gave the school of Umbria at its start that tendency towards a quiet grace of action and of feature to which later men added a pietistic touch not always

sufficiently removed from the lackadaisical, her work was self-contained and led to very little outside her own walls. While her neighbour Florence was raising a breed of men to change the world—painters like Giotto whose link with his predecessors, considered in relation to the amount which he invented anew, is extremely slight and whose career as he passed from place to place in Italy, superseding the elder and by no means always dying schools, and founding a new art dynasty in their place, was as effective as Napoleon's in altering the face of things—Siena proceeded by a slow development to create out of archaic beginnings a manner of painting in which a delicately pretty type, beautiful colour, and an exquisitely rich and varied ornamentation provide an ample satisfaction for the searcher after loveliness. The Florentine School between 1300 and 1500, and particularly during the latter half of this period, contained many artists to whom the solution of a problem was as important as the painting of a beautiful picture. This need not be, and is not, said in depreciation, for often the man

of science, concerned with the study of anatomy or of perspective, and the artist of delicate imagination, worked under one *berretta*. It is possible that men, who living to-day would find their most congenial sphere in the study of physical science or as critical historians, were compelled in the fifteenth century to give the result of their investigations to the world in a different form. Pollaiuolo, who is reputed to have been the first to dissect dead bodies in order to gain more accurate knowledge of the details of the human nude, found that the most convenient way to impart his discoveries to his contemporaries was to paint pictures in which the effort to express all he knew induced him to crowd in much more muscular and facial emphasis than his subjects demanded or even well permitted. Had he lived to-day, modern social conditions might have made him a distinguished surgeon, or scientific writer. Florence in the time of the Early Renaissance was full of such men, who were forced to shape not only the ideas which have made our civilization, but also the social forms whereby they were

expressed and made possible. It was an accident of the time that so much mental energy found its readiest and most natural outlet in the plastic arts, and the student of that time has much to consider that lies quite outside his province when he is face to face with the art of another period. To all this Siena presents a most instructive contrast. Her painters had they not painted pictures, must have betaken themselves to the life of ordinary trading citizens, from whose lot theirs was indeed but very slightly different. They contented themselves for centuries with a technical process of painting inherited without change and transmitted without improvement. Unless driven beyond their bounds by outward circumstances, they retained within the limited, although by no means narrow region of biblical and legendary story, bequeathed to them by earlier centuries. While they added little or nothing to these subsidiary equipments of the artist, they borrowed only in a small measure from their more enterprising neighbours and rivals. At a time when elsewhere throughout Italy the really

vigorous portion of the art movement had reached its culmination, there were men in Siena who drew but little better than some who had preceded them by a century and a half. It sounds like an earlier instance of the vulgarity of unprogressive copyism which weighed down the followers of the Caracci throughout the seventeenth century and later. Yet in reality it was very different, and there is in Italy no other example of a school retaining its distinctive charm for centuries in so vast a number of characteristic and perfect specimens.

Siena has no vast antiquity or at least can point to no evidences of any. A Roman existence she undoubtedly had, but of no great importance, and a few works of art which survived from classic times—or were afterwards disinterred—mingled picturesquely with her mediæval and latter history. Such a relic was the statue of Venus which long decorated the market place until the continued disasters of the city suggested to a pious member of the Council the fear that the affairs of the state could not flourish while the image of a pagan Goddess overlooked the daily doings of the citizens.

So, by a formal decree of the governing body, the statue was ordered to be destroyed and the broken pieces buried *in the territory of the enemy*. Not quite so rude a fate was reserved for another famous example of classic sculpture, the group of the Three Graces, which was seen and sketched by Raffael, and used by him as a suggestion for the composition of a small panel representing the same subject now in an English Collection. Notwithstanding the nudity of the figures and the absence of anything which could be regarded as referring to Sacred History, the group served as part of the decoration of the Libreria of the Cathedral, an oblong apartment communicating directly with the North Aisle of the Church and built to contain not what we now understand as a Cathedral Library, but a collection of very richly illuminated choral service books of immense size, presented by Pope Pius II. to the See of his native city. There it remained through all the vicissitudes of Italian fortunes until the last Sovereign Pontiff who felt himself at liberty to travel through his native country perceived the incongruity of

subject and environment. More moderate in his disapproval than the above-mentioned councillor, he was satisfied to banish the Goddesses to the obscurity of a contiguous museum. They did not rest there. The very praiseworthy desire of the Italian Government to conserve and even to reconstitute whatever is possible of the artistic past, re-inforced doubtless by a complete readiness to be uncivil to the ecclesiastical powers of the Vatican, sent the sculpture on its travels once again. Restored to their original position the Graces are now practically the sole remaining evidence of the classic life of the city; unless we regard the numerous groups of Romulus and Remus suckled by the Wolf which can be found scattered about the territory as later representatives of an emblem adopted in Roman times, and not rather as a sign of mediæval pride in a legendary connection with the Eternal City.

Even less remains to enable us to trace the story of the Barbarian dominions which followed each other for centuries, until the coming of Charlemagne furnished the first link with that Empire

north of the Alps, loyalty to and alliance with which formed the main principle of Sienese politics whenever her own interests did not drag her too forcibly in another direction. It is this absence of all evidence as to the art and culture of the intervening period which makes it so difficult to decide what part each race played in making the individuality which manifested itself at later stages. Etruscan, Roman, Gaul and Frank combined to make the Tuscan in proportions which it is impossible to estimate even approximately; though one is tempted to guess that judging by what the three last named races achieved elsewhere it was the original Etruscan stock which gave its peculiar stamp to the civilisation of this region. Even the position of the city, perched high on the summit of a hill and extending always along the top of neighbouring ridges disdaining the plains below, is Etruscan in its character. Doubtless security from attack was the original reason for selecting a site nowadays so inconvenient, and even then not without most serious drawbacks (water supply was for many hundred years an acute

difficulty in Siena, and the problem is not yet completely solved). But is it impossible that considerations of natural beauty should have had some part in the matter for a people so capable of rendering human beauty and so richly endowed with it, and have assisted in fixing the direction in which the city extended? For the city was growing fast, and in its growth assumed a peculiar form not easily paralleled elsewhere. The site is formed of a series of ridges all radiating from the central "Castelvechio" the aboriginal nucleus, thus resembling a monster starfish, with limbs twisted somewhat awry. All the buildings of importance are situated along the crests of these ridges and round their meeting point, in such a manner that there is scarcely a house that does not look across one of the deep intervening valleys filled with olive and fig trees. Round all this the Sienese built their city walls, climbing each hill and crossing each valley in succession, and within these fortifications set themselves to that long fight against the *contadini* outside, which marks the birth struggle of all the Italian communes. The

contadini, still existing to-day—for the word is currently used to designate the rustics of the country side—were the feudal retainers of the Count (*Conte*). This officer left in charge of conquered districts by the barbarian Emperor, but unused to the confinements and employments of city life, withdrew to his castles outside the walls, and from those points of vantage harassed the industrious burghers to whom the restrictions of even that semi-feudalism—which was all that could develop under an Italian sun—became increasingly distasteful, with the growth of industries and wealth and of a corresponding power of resistance. The struggle proceeded for centuries. Power passed from class to class, the social layers becoming strangely mixed in the contest. At first, the nobles within achieved a kind of independence of the imperial officer without. Then the wealthier merchants in the city, scheming for some share in the government, allied themselves now with this, now with that other class or party. The smaller tradesmen exerted themselves in due time, and finally the

artisans so seldom in the ascendant in the democracies of mediæval Italy added to the confusion, but could not prevent the downfall of civic Liberty. Here as elsewhere the strife was brought to an end by the rise of one man to a position strong enough to enable him to impose his will upon all the enfeebled parties at once. Like Cosmo dei Medici at Florence, Pandolfo Petrucci passed from being a member of one of the sects to being lord of all, without at any time occupying any official position or claiming any title in the State. By strength of will, by depth of cunning, by carefully cultivated relations with other states and Princes, and above all by the power of his great wealth, he kept the liberty-loving Sienese in subjection until his death. His children and successors were as weak and as worthless as the later Medici, but unlike them are practically forgotten; and even the buildings they raised, and the pictures they caused to be painted, (generally the main title to our interest in men of this class) concern us only as marking the decline of the school we are considering. With what

followed we are but little concerned. Siena passed under the temporary influence of Pope or Emperor, and finally under the long dominion of the Grand Dukes of Tuscany, but no longer reflected in her art the vicissitudes of her intellectual growth, for that had come to an end.

CHAPTER II

ARCHITECTURE



IN spite of several fine palaces of the Early Renaissance—and one really excellent example of what the usually vulgar, exaggerated, and theatrical Rococo style could achieve in the hands of a capable and delicate minded Italian architect of the seventeenth century, Santa Maria di Provenzano—Siena is essentially a Gothic city. Her position on the hilltops settled that, if it be true that the level lines and broad masses of Classic buildings require the widely spreading plain or open seashore for their fitting development. But the Pointed Style in Italy has little in common with mediæval buildings in France or England, and the student must be prepared to look for quite other beauties than those he is accustomed to trace in northern Cathedrals. In this, Art accurately reflects the historical and social conditions. Even after centuries of barbarian devastation the land must still have been able to show an almost

endless variety of buildings both civil and religious dating from the most diverse Classic period. Moreover the habit of considerable architectural enterprise never fell into complete abeyance except at the very darkest epoch. Under such conditions a style was showing signs of development which was not Gothic, except in the one sense that it disregarded all the conventionally fixed Roman traditions. True to the "*regionalismo*" which marked every effort, this nascent style appears under very varied forms, of which one of the most beautiful is the exquisite basilica-like church of San Miniato which overlooks Florence. It is almost what our own Norman might have been if carried out by men surrounded by plentiful examples of Classic carving, working habitually in marbles of delicate texture and colour, and justified by permanent conditions of climate and atmosphere, and not by passing considerations of defence in restricting the window openings to the barest minimum, thereby gaining one of the most certain methods of grandeur in architectural effect, the overwhelming

predominance of wall-space over "voids" (windows, doorways, etc.) This style never had the opportunity of proving to what high point it could have been carried. It was superseded before it had achieved more than its first experiments by an importation from the North. Germany has long been held responsible for the innovation which in some respects so unfortunately hindered the further growth of the Italian Romanesque. Recent examination by French archæologists is however showing that this is a mistaken notion.

It is perfectly true that the Gothic system of Church building was brought into Italy as a completed theory of architecture, and did not naturally arise there by a process of transition from pre-existing forms; but this did not take place when a German master was brought to Assisi to build there the famous church which covers the remains of St. Francis, as was asserted by Vasari and repeated after him by every writer for three centuries. Saint Francis died in 1226, and the church which was raised over what was then a deserted piece of ground on the outskirts of the

city, was begun in 1228. But this famous shrine does not in any way recall contemporary buildings in Germany, and even if it did it could not be regarded as the first example of a method of building which was destined to interfere so singularly with the natural development of such genius for construction as the Italians possessed. Twenty years before it was *begun* another monastic church in the purest Pointed style, complete in every detail, had been *finished* and consecrated at Fossanova, on the edge of the Pontine Marshes to the south of Rome. It is to the Cistercians, who represented in the twelfth century the intellectual and missionary preponderance which passed from them in the next hundred years to the Franciscans and Dominicans, that this architectural innovation is due. At Citeaux and elsewhere in Burgundy they had powerfully contributed to the development of one of the purest Gothic styles of France, and when called upon to found houses in Italy they naturally took their architects and skilled builders with them. The churches and remains of conventual buildings at Fossanova (begun in 1187),

Casamari (consecrated in 1207), and of Santa Maria d' Arbona (founded in 1208), correspond so strikingly with contemporary churches erected by the same order in Burgundy, as to leave no doubt that they are the work of the same school. It can only be the isolated position of these buildings, far removed from the usual routes of commerce and of tourist traffic, that has prevented the earlier recognition of their importance in tracing the primitive history of Gothic Art in Italy.

The very principles which animated the Cistercians in their choice of a site, remote from human habitation and by preference amidst woods and untilled lands, which they were the first to bring under cultivation, have helped to keep unknown the important part which they played in the development of the arts. From Casamari, their second Italian settlement, they sent out a colony to San Galgano, a few miles from Siena, which was begun in 1218 but not completed until the very end of the century.

The artistic importance to the city of this neighbourhood of a vigorous and long practised

group of artists was enormous. Scarcely a single building escaped from their influence, and the government itself had recourse to the monks for help in many matters, the officials of the Treasury being generally drawn from the inmates of the monastery. If 1205, the date usually assigned to the Palazzo Tolomei, is correct—and no authority has ever yet questioned it—their influence in design must have shown itself even before they began the erection of their own home. It is possible, however, that the palace in its present form dates from a somewhat later period. In any case it must be regarded as historically one of the most interesting buildings in Tuscany. It is the prototype of all the famous Palazzi of the succeeding centuries which refine, indeed, upon its proportions or its details but do not in any way alter the fundamental principles of its design. Its lateral doorways are due to subsequent alterations, and its present roof-line probably replaces an embattled parapet. The heavy projecting cornice, imitated from the antique, is almost the only thing which succeeding generations of architects added



PALAZZO TOLOMEI, SIENA



PALAZZO PUBBLICO, SIENA

to this fundamental conception of the dwelling of the wealthy citizen. The narrow streets of Siena can show many varieties of this type, the main features of which survived, even when classic details had fully established themselves. The windows become more numerous and more complicated and are grouped in threes and fours under an enclosing pointed arch, as in the Palazzo Pubblico (see plate opposite), but the principle of a largely predominating flat wall-surface was steadily adhered to. This magnificent building (to the frescoed contents of which we shall return when dealing with Sieneſe painting) differs from the majority of the city palaces in being constructed almost entirely of warm red and orange coloured bricks, only the lower story of the main portion and the splendid summit of the tower being of stone. The design was due to Agostino and Angelo da Siena, sculptors by profession like all their architectural colleagues, and was carried out between 1289 and 1309, the tower being added some years later, between 1325 and 1345. It is perhaps the simplest and most perfectly

proportioned tower in Italy and an attentive comparison between it and any well known Gothic structure of the fourteenth century in England, France, or Germany will serve to show how little of the Northern spirit the Tuscans adopted and how much they added to it. The projecting chapel, which can be seen in the illustration at the foot of the tower, is a later addition—the lower part hesitatingly Gothic, the round arch with its enclosing niches and frieze being the result of an early Renaissance reconstruction, the whole being intended to commemorate the passing away of the great Plague in 1348.

It was this pestilence indeed, which with its resultant poverty and distress caused the abandonment of the city's greatest architectural enterprise—her famous Cathedral dedicated to the Blessed Virgin. The present nave was at that time intended merely as one transept of the building, and colossal portions of the contemplated nave in the shape of the outer walls together with several bays of the right aisle, are still standing in exquisite ruin at right angles



THE CATHEDRAL, SIENA
Exterior

1881-1882

to the existing building. A public roadway leads through what would have been the lateral porch of the church, complete in all its architectural and sculptured detail. As first planned, the Cathedral would not have been as large even as it is now in its mutilated form, but increasing wealth and artistic jealousy of neighbouring cities led to a constant enlarging of the design. The first bold extension was to carry the choir at a high level right over a pre-existing church. The Baptistery of St. John (for which at a later date, Jacopo della Quercia, Donatello and Ghiberti made the beautiful font of which a moderately good reproduction is to be seen at South Kensington) stood many feet lower on a slope of the hill to the eastward. This was rebuilt with the needful massiveness, and the choir of the upper church was then erected above the summit of its vaults.

There is perhaps no more "picturesque incident" in Italian Gothic. Emboldened by their success the monkish architects proposed to treat the whole vast structure as no more than the somewhat projecting transepts of a huge nave

and choir to be added to the south and north respectively of what they had already achieved. Their science and their taste would have been equal to the task they set themselves, if the disaster of the Great Plague had not crippled the resources, and perhaps somewhat broken the spirit of the city's masters. As it now stands, Santa Maria Assunta di Siena has been said to be the most completely Gothic Cathedral in Tuscany. Yet it betrays links with a Classic past in the numerous round arches which occur in every part, and in the fragments of entablature which surmount many of the capitals and in the details of much of its sculpture. Its dome is Byzantine and its tower as purely Italian as that of the Palazzo Pubblico itself. But its predominating characteristics are those of the French Cistercian Abbey of San Galgano, and we know that at least three of its leading *operarii* were supplied by that establishment. Its internal fittings would serve to show the whole development of Sienese Art in all its branches, if we had the space and the illustrations necessary to expose them. In sculpture its records



THE CATHEDRAL, SIENA

Interior

begin with the heads of the Tuscan School, Niccolò and Giovanni Pisano who made its great pulpit, and the latter of whom is said to be responsible for the design of the main facade; and in pictorial art its greatest treasure was at the same time the masterpiece of the founder of Sienese painting Duccio di Buoninsegna. The material used—black and white marble in alternate horizontal layers—lent itself to the most profuse enrichment, although the regularity of the decorative system adopted caused a “stripiness” of effect which a little mars the harmony of the final impression. No other church in Siena can pretend to rival this, although many show its influence.

The great preaching orders of the Franciscans and their friendly (or occasionally otherwise) rivals, the Dominicans, established their power very early in the thirteenth century. They found the earlier type of church, with its side aisles and other lateral adjuncts, ill-adapted to their special task of addressing the vast multitudes who flocked to hear them. In San Domenico (begun about 1225) and in San Francesco (in its present form said to date from

1280) we have characteristic examples of buildings in which the pulpit rather than the altar or the shrine was the chief object in the designers's mind. Each is, in the main, little but a vast rectangular hall, surrounded on three sides by high plain walls unbroken except by a row of insignificant windows. There are no aisles and, until much more modern religious developments, there were no side altars. Only at the east end does one find a straight row of five or seven chapels, having little or no architectural relation to the vast nave. This plan, while excellently fitted for its special purpose, did not provide such an opportunity for building skill and artistic effect as the complicated system of aisles and transepts, ambulatory and chevet customary elsewhere, and the lover of Art must have grudged the Friars their enormous influence at so important an epoch in our intellectual growth, if they had not so richly indemnified us by their patronage of the fresco painters. But the lack of development shown by Gothic Architecture after so interesting a beginning was in part due to its being unable to bring into play one of its most

important features, the vaulted roof. The width in such enormous naves was too great for anything but a timber roof, and even these were of necessity restricted to the simplest forms, for at no time since the beginning of the Christian Era has Italy been rich in forest trees.

It was therefore with a style foreign in its origin, incompletely understood and not employed in such a manner as to bring out its especial qualities and advantages, that the revived feeling for Classic forms and structure had to do battle. The victory was an easy one, and the overthrow complete. The Italian reverted, not as is sometimes too hastily assumed to the methods of antiquity, but to the forms which were being developed out of them before French influence was felt. Christian Basilicas of the fifth to the eleventh century had as much to do with the design of Filippo Brunelleschi's Renaissance churches, as had any Roman temple, and the architecture of the first period of the Revival was as original and as unimitative as any Gothic which had preceded it. Our illustration shows a portion of small

cortile added by Baldassare Peruzzi to the house (in which the famous St. Catherine of Siena was born) in the course of its reconstruction as a series of oratories and small chapels. Small and simple as it is, nothing could be more perfectly adapted to its purpose and position, or more exquisite in its light and shade under an Italian sky. It contains no detail and no element of construction which had not been continuously in use until the arrival of the pointed system and its accompanying details. Unfortunately the race of men who could use traditional material in this way died out all too soon. The system of copying the features of Roman buildings (and copying them rather badly, viewed merely as reproductions) and applying them without regard to the purposes for which they had been originally created prevented much possibility of growth, and coinciding as it did with a general slackening of inventive power, led—especially when transplanted to our shores—to all the dulnesses and ineptitudes which have landed us into the modern chaos on the subject. But at its inception the return to classicism was (in Italy at



COURTYARD IN THE HOUSE OF S. CATHERINE, SIENA



TORCH-HOLDER, CORTONA

all events) vital and true. If the artists of the Early Renaissance spoke a dead language they at least used it to utter living truths, and forced it whenever necessary into new and effective forms. How far they were removed from mere copyism can be well seen in the minor accessories with which they enriched their buildings.

We offer for a final example two specimens of the torch or banner-holders which decorate so many fifteenth century façades. They are placed generally at about a man's height from the ground, and at frequent intervals, along the base story of houses of importance, and in Siena are even found attached to small private dwellings.¹ The simpler one is of wrought iron and still shows several reminiscences of Gothic forms. The other is cast in bronze and is one of a large and varied series

¹The effect of such a line of lights and banners along the lower walls of a mediæval city's narrow streets must have been strikingly effective, and it is strange that no modern street decorator has thought of reviving the system. The short-staffed almost square banner which is alone well adapted for such holders is in use in Siena to this day for the ceremonial of the annual *Palio*.

made by Guidoccio Cozzarelli (as usual with these men, both a painter and an architect) for the palace built by Pandolfo Petrucci, the tyrant of whom we have before spoken. A comparison of its delicate acanthus leaf ornament, enveloping and hiding the structure and even concealing its purpose, or at least rendering it doubtful to the eye, with the simple and clearly marked form of the earlier specimen, will show the road along which Cinquecento design hurried to its decay. Fortunately for Siena its political and industrial downfall saved it from being a suitable site on which the new School might flourish and we shall do better to turn back and note what was achieved by her painters and sculptors.



TORCH-HOLDER, PALAZZO DEL MAGNIFICO, SIENA

CHAPTER III

ART



TWO parallel movements are visible in Italian painting before what we are accustomed to regard as the beginning of the Renaissance. The first is a clumsy realistic Art and is probably due to the barbarian element working in its own way from Roman models. The second is Byzantine, in the shape either of work actually carried out by men imported from Constantinople or other parts of Greece, or else executed by the pupils whom they formed among their Italian assistants. Such foreign artists were more expensive than the local ones, and their work is therefore generally confined to the wealthier centres among which Siena takes a well-marked place. Here alone did Byzantine Art pass by a continuous gradation into new forms. Elsewhere and especially at Florence the transition is a sudden one, or more correctly speaking no transition at all. There is a sudden and unprepared-for end of the old

manner, whether national or Byzantine, and a beginning again in a new style. Giotto and his followers, it is true, did not forget the achievements of their predecessors and even occasionally adapted and re-applied some of their motives and compositions, but they did not grow out of them. In other districts such as Venetia or Lombardy the break may have been less sudden, but it occurred, and it is only the scarcity of works produced or preserved which makes it difficult for us to trace the moment of change. But at Siena the continuity is unbroken, and the improvement is due not to the importation of new elements, but to the refinement with which the old features were treated and to the way in which the excellencies of which they were capable were brought out.

It would of course be too much to insist that the school was an entirely self-developed one and insensible to influences from outside, but for a long time after the improvement began it was continued on lines logically derived from its own traditions, and only when they were exhausted did the minor men turn to foreign sources for models and



FIGURE OF S. PETER ENTHRONED

From an Altar-piece in the Gallery of the Accademia, Siena

Illustrating Byzantine Work



THE ANNUNCIATION

One of the small lateral panels of the Altar-piece of S. Peter

Illustrating Byzantine Work.

inspiration. The mere number of Byzantine works in the city must have been very great for even after centuries of neglect and destruction they are still more numerous represented in the Gallery of the Accademia than in any other Italian collection. We give illustrations of two examples from this source, a figure of St. Peter enthroned, and a small Annunciation which forms a lateral panel to it in the original altar-piece. These will serve to give some notion of the dignity and quiet simplicity of sentiment of which mediæval Greek Art was capable. It was long an opinion (now happily passing away) that the painters of the Eastern Empire never went beyond servilely copying the compositions arbitrarily fixed by the Church. It is certainly true that until very recently the modern religious painters of the Greek Church confined themselves to things inherited from the later middle ages and approved by the clergy, but no such system restricted the men to whose work we here refer. Another characteristic quality which cannot unfortunately be seen in a reproduction is the love of luxuriant richness in

colour and decoration which had its origin in the magnificent palaces of the lower Empire and was continued into the smallest ramifications of the Art. In one form or another the love of decorated surfaces remained with Sienese painters until a very late date; the entirely gilded back-ground is found in full employment here long after it had disappeared from every other part of Italy, and a peculiar wealth of intricate patterning on back-ground and drapery alike—gold on colour, colour on gold—is the most prominent mark of members of our school.

A curious controversy has long raged around the two best known of the early painters of Siena, Guido and Duccio di Buoninsegna. The account of Cimabue and of his “Madonna” carried in joyous procession to its place on the altar of the Rucellai Chapel in Santa Maria Novella is perhaps the most hackneyed of any art story. Vasari records this species of Tuscan bank-holiday as a tribute to the painter who had been the first to show that progress was possible in the art of painting altar-pieces, and uses it as evidence that it was in his

favoured city of Florence that this step was taken. Great therefore was the joy of the rival Sienese when they were able to point to a picture then in the church of San Domenico, but now more safely housed in the Palazzo Pubblico, representing the seated Madonna, nursing the Holy Child, attended by six diminutive Angels, signed Guido da Siena, and dated 1221. The Cimabue festival, if it ever occurred must be put at least fifty years later. They were thus enabled to claim the pioneer as a fellow citizen. The next turn in the argument came when the students of the municipal Archives failed to find any mention of Guido at about the time when he appeared to have painted the panel, but discovered on the contrary many traces of such an artist towards the end of the century. A more careful examination of the inscription revealed that it was dated in this fashion:—

MCC XX I

and the peculiar spacing, showing a blank between the third and fourth figure and between the fifth and last suggested that the original should have read:—

MCCLXXXI

the L and the third X having been removed by accident or design, during some restoration or cleaning of the picture. Vasari appeared justified and only the overweening patriotism of the Sieneſe ſuffered. The laſt phaſe of the controversy has carried the war back into the other territory and an Auſtrian ſavant, Herr Wickhoff, declares that the ſurface of the picture bears no ſign of the erasure of any numerals but that the diſiſion by means of a ſmall ſpace into hundreds, tens and units is not an unnatural one. Not only, therefore, is the priority in date again claimed for Siena—and that by a ſerious ſtudent of reputation—but the famous Rucellai Altar-piece itſelf, the central object of the joyful proceſſion, is aſſerted to be the work of a Sieneſe painter. It is quite certain that Duccio di Buoninſegna entered into a ſolemn agreement to paint an altar-piece for the Rucellai Chapel in a document which ſtill exiſts. Moreover he bound himſelf under pains and penalties if the work was not of the kind required and ſatisfactorily executed. No record exiſts that ſuch

pains and penalties were ever exacted, and as Duccio lived and worked for many years afterwards, there is no reason to suppose that he did not carry out the work which he had undertaken to do. As no other altar-piece of the kind in question exists or can be traced to have ever existed in the church but the one which has been regarded for centuries as Cimabue's, and from which endless generations of students and tourists have tried to form an idea of the capacity of the man who was Giotto's master, the conclusion suggested by Herr Wickhoff and before him by Milanesi is obvious. The picture which has so long been looked upon as the foundation of Florentine glory is in reality (so it is held) but one of a series in the development of Sienese art. Whether this revolutionary view will be universally accepted or not it is too early to say but the facts recounted may at all events serve to show how delicate and involved a matter is the study of the first beginnings of Italian painting.

Fortunately no doubt whatever hangs over the production of the following fine altar-piece.

This is the great Maestá painted by Duccio di Buoninsegna between the years 1308 and 1311 for the high Altar of the Cathedral. It is an immense work, some fourteen by seven feet, covered on the front by a single composition showing the enthroned Virgin and Child, as usual, surrounded by a host of Angels and Saints (mostly of course local) and on the back by a numerous series of small subjects drawn from the Passion. Our illustration shows one of these, the Unbelief of St. Thomas, and in the simplicity, effectiveness, and dignity of its composition well displays the merits of what we may venture to call the improved Byzantine type. A peculiarity to be noticed is the survival of the method of indicating the high lights on drapery by means of gold lines, a feature which is observable throughout the whole series, but confined to the figures of Christ (as here) and of His Mother, the folds in the garments of subordinate persons being modelled by the usual methods of light and shade. This peculiarity seems to be inherited from the system of enamelling, where the *cloisons* or narrow strips



THE UNBELIEF OF S. THOMAS

Small subject from the back of the Great Maestá, painted by
Duccio di Buoninsegna, 1308-1311.

*(The central figure illustrates the Cloisonnée treatment of the
lines of the drapery.)*

of gold or gilt metal give a fictitious but very charming appearance of light and shade to an otherwise almost entirely flat surface. It need not be added that Cloisonnée enamelling is a Byzantine art *par excellence*.

A great street procession in which all the dignitaries, ecclesiastical and civil, took part accompanied this picture from the workshop of its creator to its place in the Cathedral. This time not even the most erudite need throw any doubt upon the occurrence, for we have an almost contemporary document giving an account of the gay proceedings, whereas Vasari's story of the similar Florentine affair was recorded two and half centuries after the event. The fact is (and this is why we again refer to the matter) the modern mind is apt to misunderstand the significance of these joyous celebrations. They had little (most probably nothing) to do with the artistic merits of the work which they accompanied, but were religious ceremonials natural enough at the inauguration of a new altar and in which the excellence of the picture was a mere incident.

We must pass over the immense number of painters contemporary with Duccio's later years whose names are recorded and plentiful traces of whose work can be found throughout Siena and the neighbouring towns and villages. The tradition, now almost entirely freed from Eastern conventions, was carried on at its best by Simone Martini (miscalled Simone Memmi for centuries, in spite of the plainest inscriptions on his pictures—another mistake of Vasari's, who has so many errors, but also so many excellencies to his credit), and by the brothers Lorenzetti. Simone retains the distinctive sweetness of his predecessors and enriches it with a poetry of which he is the introducer. An enormous fresco by him in the chief hall of the Palazzo Pubblico shows us what is practically the same subject as Duccio's *Maestà* described above, but the distance from their common Greek prototype is now much greater. None of the conventions are any longer visible, and the technique has the freedom to be found in the best work of its period. Action alone is wanting, and even this Simone attempted on other

occasions to supply. For unlike almost all the other artists of his city he carried his skill far afield and he is in fact almost the only great Italian painter who exercised his professson outside the Peninsula.¹ It was during the "Babylonian Exile" while Rome was deserted and a succession of French Popes held their Court at Avignon, that Simone was called thither and executed a long series of frescoes in the palace and Church of St. Francis. We are fortunate in finding an entire chapel dedicated to St. Martin and decorated with

¹ Masolino indeed went to Hungary, but apart from the fact that we do not know what he did there, he is though an innovator, not a great Master; and Leonardo da Vinci, who went to France, died there without achieving anything. It is singular that Italian influence should have been, relatively, so barren abroad during the period of its own greatest achievements. The Cosmati and Torrigiano made respectively the tombs of Edward the Confessor and Henry VII. in Westminster Abbey. Girolamo da Treviso designed artillery for Henry VIII., but Benvenuto Cellini declined to come among "the English devils," whereby our taste has probably not suffered. The turn of events was singularly changed from the middle of the sixteenth century onwards, and England was inundated with skilful but too often mindless Italians, from the decorators of Elizabethan mansions to the engraver of the diploma of the Royal Academy (Bartolozzi).

pictures setting forth his life and miracles in which we have a better measure of his dramatic capacity than can be seen elsewhere.

Simone's gifts in this direction were carried further and much modified by the two brothers Pietro and Ambrogio Lorenzetti. They add a touch of Florentine salt and ruggedness to Sienese charm. The principal work now remaining is the decoration of a Council chamber in the Palazzo Pubblico. The art of Government was an affair of great delicacy in Tuscany six hundred years ago, and those responsible for it tried to make it easier by having pictures of symbolic subjects painted on the walls which looked down on their frequent deliberations and occasional strife. One side of the room was covered with a representation of the results of good government both in town and country. All sorts of profitable occupations are being carried on within the walls of the city, trading, teaching, building, and by no means least, dancing in a ring, while in the country-side without, hunting, hawking, and secure travelling can be perceived. The opposite wall exhibits

what may be expected to happen, and probably what did happen under an evil administration or a divided one. Murder, outrage and theft throng the streets of the unfortunate city, its own citizens destroy its defences and fiends of every imaginable kind hover about it. It may be readily conceived that such subjects lent themselves to the delineation of action and of passion, and Ambrogio Lorenzetti did not show himself altogether unequal to it. A more difficult task, both in Art and in Philosophy, was set the painter when he had to represent on the cross-wall which connected the two above-mentioned pictures, not the effects of good or bad government, but the causes of them. The complicated allegory is redeemed by the charm of feature and delicacy of pose which characterise the numerous Virtues who are assisting and counselling the majestic figure, draped half in white and half in black to typify the colours of the city's banner. He represents the embodied Commune, and sits surrounded by Peace, Fortitude, Prudence, Magnanimity, Temperance and Justice, while Concord sits removed holding one end of a rope which

binds together the twenty-four governors. The picture is full of further conceits which some industrious student must have compiled for the painter, for nothing can be further removed from a genuine pictorial conception. But each individual figure is exquisitely rendered and the classic grace of several has even prompted the suggestion that antique gems may have served as the model for them. Unfortunately a severe earthquake has worked havoc on such portions of the decoration as had survived the political vicissitudes of the house of Medici, and the whole has a strangely forlorn aspect as it looks down on the green baize-covered table and the mahogany armchairs destined for some minor provincial Council of to-day.

Towards the end of the fourteenth century the real originality of the movement is exhausted. Duccio, Simone, and the Lorenzetti offer us achievements which find no parrallels in Italy, still less elsewhere. Their successors for the next hundred years are but small fry. At their best they are graceful and tender, but never original,

learned, or burdened with much thought. At their worst they are almost grotesque. No other school of painting had quite such an experience. Growth followed by decay was usual enough, but here we have a commencement made by four men of the highest rank, followed by scores of practitioners unable to carry their teacher's precepts a single step further. It would be useless to burden the reader's attention with names, but it is worth while realizing how numerous these men were, and how enormous was the quantity of work which they produced. In spite of all the efforts of man and of nature, there is still scarcely a public building in the city in which their activity cannot be traced. In the Great hospital of the Scala is a vast hall, *Il Pellegrinaio*, intended to accomodate the crowds of pilgrims, the walls of which are covered with numerous frescoes not one of which rises beyond quaint mediocrity. The chapel, the loggias, and the many apartments of the Public Palace reveal the same authorship. Yet in spite of the overwhelming bulk and of the monotony of conception and execution one can never entirely

lose one's interest in these men. They never quite worked out the rich vein of decorative motives, of charm and of delicate gaiety with which the founders of their school dowered them. Taddeo di Bartolo carried some portion of these qualities to Perugia, and there in a new soil they bore a different fruit which led in time to Perugino and to Raphael. Others occasionally derived a fresh impulse from some slight contact with Florence, geographically speaking, so close to them. Incompletely assimilated Florentine science, however, accorded ill with Sienese traditions and those who chose Fra Angelico as a model did, on the whole, better than those who turned to his more technically trained contemporaries. Not that the Dominican monk was altogether lacking on this side, but his religious enthusiasm and love of pale, soft colour, surrounded by a haze of golden ornaments, was more capable of assimilation than the perspective and anatomical knowledge of Uccello or of Masaccio. Indeed Sano di Pietro—the frequency of whose pictures is bewildering—is often nothing but a dulled and heavy echo of Fra Angelico.

His most favourite subject, the Coronation of the Virgin, meets us in many places, but his rows of pretty angels who rejoice so languidly and of haloed martyrs who could surely have never suffered, move the spectator but little.

It is interesting to find that this group of painters whose traditions were so enfeebled, and whose power of drawing strength from outside was so limited, did produce at least one more delightful painter if by no means perfect or great. Matteo di Giovanni was by descent only half a Sieneſe for his father ſeems to have been an immigrant from Borgo San Sepolcro, a ſmall town in the hills near the ſource of the Tiber, famous in art annals as having given birth to a yet greater painter and innovator, Piero dei' Franceschi. Still his art is entirely that native to the city ſtripped of its ineptitudes but retaining all the excellencies of its oft-quoted characteristics. Born about 1435, his work continues to the end of the century, and he is therefore contemporary with the flower and ſummit of Tuſcan Quattro-cento painting. He has left but little freſco-work and was never

tempted to begin experiments with oil pigments, but his pictures are all carried out in the most sound and stable tempera. Delicate drawing and colour, simple and easily understood composition and a really sensitive perception of female beauty and grace mark his work. His range of subjects is, of course, limited. A painter of panel-pictures for altar-pieces rarely had occasion to go outside the long cycle of episodes in which the Madonna and the Child are the ever recurring central figures. Especially happy are those compositions in which the enthroned Virgin is surrounded by youthful saints and the gayest of young girl angels. They hardly, it is true, express rapture or devotion, but Matteo seldom fails to render a quiet seemly beauty in perfect harmony with the scene set forth. The Madonna della Neve (Our Lady of the Snow) painted in 1477, is an excellent example of this department of his activity. This charming story has been seldom represented in art and Matteo has known how to make the most of it. The legend relates how on the same night both the Pope and a Roman patrician dreamt that they



*Matteo di Giovanni.
The Virgin & Child with S. James, etc.
(Accademia delle Belle Arti, Siena.)*

were directed by a heavenly visitor to build a church to the Virgin Mary on that spot on which they should next morning find recently fallen snow (it was in the month of August). The predella shows the amazement of the holy Father at finding the ground plan of the future Basilica of Santa Maria Maggiore already traced for him by the limits of the fresh fallen snow, while above the attendant angels bear vases full of snowballs in allusion to the miraculous event.

These quiet renderings, when Matteo is at his best, are well illustrated by our plate of the Virgin and Child with S. James. Occasionally an enthroned Saint takes the central places as in the famous St. Barbara in the Church of San Domenico, from a lateral figure in which the Head of St. Catherine which forms the frontispiece is taken. It will show what this painter can achieve and also what is impossible to him. Oddly enough he appears to have had in one or two instances an ambition beyond his capacities and has attempted on several occasions large compositions representing—of all impossible themes—the Massacre of the

Innocents. The children are winsome little mortals, and even the terror of the mothers cannot hide their grace of form and action, but the executioners themselves are as innocent in appearance as their victims, and King Herod is made twice the size of life in order that he may be impressive, and grimaces at the scene before him with the air of a painted idol. Clearly the tragedy of the story was not within the compass of the painter's powers, yet it seems in some way to have attracted the man whom we may suppose to have had a gentle mind for he tried at the story again and again and at least three completed versions still exist.

Numerous painters of a somewhat similar aim but with technical powers a little inferior to his own are to be found among Matteo's contemporaries and scholars. It is strange to find that one of them, Francesco di Giorgio, a painter of most peaceful idylls was besides being an architect and mathematician renowned throughout Italy as a designer of warlike engines, second only to the great Leonardo da Vinci himself. Of the others, Neroccio, Benvenuto di Giovanni, his

son Girolamo di Benvenuto, Cozzarelli, etc., there is little to be said. It is just as certain that they are not great painters as it is that their works give us the most undeniable pleasure.

In a certain sense the true Sienese School ended with these men. The development from the days of Duccio to their own had been continuous, and no foreign influences had made them deviate from what was perhaps a law of their inner nature. Now a new and utterly unconnected force was to be brought to bear upon them. Differing in political, social, and in racial characteristics the citizens of the plains of Lombardy had pursued their separate evolution, and were beginning about the commencement of the 16th century to display artistic capacities with which they had hitherto not been so familiar as had the Tuscans and Umbrians. This was brought about by Giovanannantonio Bazzi who was born in Vercelli one of the less important towns of Piedmont about 1479 and got his earliest instruction from members of the not very distinguished school of painters who flourished there. But Leonardo had already begun to exercise his

magic sway over the North of Italy and in some indirect fashion Sodoma (as Bazzi is usually named) had acquired an insight into his strange and mysterious power of depicting the subtleties and strange suggestions of one type of female beauty. He does not seem to have been in personal contact with this great innovator before the date at which he was induced by the representations of the Lombard agent of a great banking house there to transfer himself to Siena. He probably had no cause to regret the step for in the dearth of native talent after the death of Matteo di Giovanni he found plenty of occupation both public and private. Contemporaneously with him Pinturicchio came to Siena to execute the extensive series of frescoes illustrating the life of Æneas Sylvius Piccolomini, afterwards Pope Pius II., in the Library of the Cathedral, but we may ignore him in this sketch for although he lived on and died in the city and was surrounded by numerous pupils and assistants—among whom we may even reckon Raphael as at least a visitor—yet he formed a school and in his own work remained strictly Umbrian. Sodoma, on the

other hand, quickly imbibed sufficient of the local characteristics to give his innate gifts a new colouring and to make his productions appear as the natural conclusion and logical result of the story we have been tracing. His first works were a series of frescoes on the cloister wall of Monte Oliveto (the original home of the reformation of the Benedictine order, effected by a nobleman of the Tolomei family whose *palazzo* we illustrated in the chapter dealing with the Architecture of Siena, setting out in full detail the legend of St. Benedict. Already in these works may be traced the dawning of a new feature hitherto unknown in Italian Art—something which we might almost call a *sentimentalism* in the point of view from which the incidents—and especially those of martyrdom or physical or mental suffering—are regarded, the verbal definition of which must escape us. The ecstasy of Saint Catherine, fainting as she receives the Eucharist from non-human hands, is a subject which lends itself only too readily to the exaggeration which this point of view implies. This picture forms

part of the decoration of the chapel in which the head of the Saint is still preserved. It carries the suggestion of intensity of feeling as far as it can be carried by art, and Sodoma's greatest praise must be that he left the further and disastrous steps along this road to his followers. They also did not hesitate to take them.

Numerous other works may be found in Rome, Siena, Pisa, and Florence. Our illustration opposite represents a well known—and we believe hitherto unpublished—panel, which was, when the writer was in Siena, lying neglected in an obscure corner of one of the many crypt chapels beneath the church of the Great Hospital. Compared with the somewhat similarly composed Matteo, it will show what Sodoma introduced into Sieneſe painting as a result of his North Italian training, though a part of the freedom must be attributed to the general advance which took place in all districts at the commencement of the ſixteenth century. In Siena, unfortunately, as everywhere else, this advance did not achieve what the preceding ages had promiſed. The blossom

perished before it had reached the period of its full flowering but we may rejoice that if the Sienese were at times unable to attain the heights reached by some of their competitors they were at least saved the deep degradation of their fall.

BIBLIOGRAPHY

A LIST of the chief modern works relating to Siena and its Art together with references to certain important articles which have appeared in the periodical press.

The Pavement Masters of Siena, 1369-1562. By ROBERT H. HOBART CUST, M A. London, 1901.

See Central Italian Painters. By BERNHARD BERENSON. London and New York, 1899.

See Church Building in the Middle Ages. By CHARLES EBOR NORTON. New York, 1880.

Siena. By LUISE M. RICHTER. Leipzig and Berlin, 1901.

Catherine of Siena. By JOSEPHINE BUTLER. London, 1895.

De Duomo di Siena. Siena, 1895.

Storia della Basilica di S Francesco in Siena. Siena, 1894.

Siena's Mediæval Festival. By ANNA H. BREWSTER. *Cosmopolitan*, June, 1890.

Siena and its Palio-Races. *Review of Reviews*, March, 1892.

The Wonder of Siena. By LEWIS F. DAY. *Magazine of Art*, September, 1894, October, 1894.

Siena (Italian Travel Sketches) By W. J. DAWSON. *Great Thoughts*, December, 1895.

- Souvenirs of Siena. By J. A. SYMONDS. *Leslie's Monthly*, October, 1895.
- Catherine of Siena. *Religious Review of Reviews*, August, 1895.
- Catherine of Siena, *Borderland*, April, 1895.
- The City of the Virgin. E. H. and E. W. Blashfield, *Scribner's Magazine*, October, 1895.
- Siena and St. Catherine. By W. J. DAWSON. *Great Thoughts*, January, 1896.
- The Palio at Siena. By ELIZABETH ROBBINS PENNELL. *St. Nicholas*, August, 1896.
- St. Catherine of Siena, *Church Quarterly*, January, 1897.
- A Race at Siena. By MARY A. TAYLOR. *Leisure Hour*, November, 1897.

INDEX

	PAGE.		PAGE.
Accademia, Gallery of the	33	Donatello - - -	23
Agostino and Angelo da Siena - - -	21	Duccio di Buoninsegna	25, 34, 51
"Annunciation" in Gallery of Accademia - -	33	Eternal City - - -	9
Assisi, Church of S. Francis	17	Etruscan Characteristics -	10
Baptistery of S. John -	23	Florence, Early Renaissance	5
Bartolozzi - - -	41	„ (San Miniato) -	16
Bazzi, Giovannantonio (<i>see</i> Sodoma) - - -	51-54	Florentine School - - -	4
Borgo San Sepolcro -	47	Fossanova - - -	18
Brunelleschi - - -	27	Fra Angelico - - -	46
Buoninsegna, Duccio di (<i>see</i> Duccio)		Ghiberti - - -	23
Burgundian Churches -	19	Giorgio, Francesco di -	50
Byzantine Art - 31, 32, 39		Giotto - - - -	4, 32
Caracci, The - - -	7	Giovanni, Benvenuto di -	50
Casamari - - -	19	Gothic Art in Italy -	15, 19
Castelvecchio - - -	11	Guido da Siena -	34, 35
Cathedral of Siena - -	22	Il Pellegrinaio - - -	45
„ „ Library	8	Italian Romanesque -	17
Cellini, Benvenuto - -	41	Jacopo della Quercia -	23
Charlemagne - - -	9	Lorenzetti, Pietro and Ambrogio - - -	42-44
Church Building in Italy -	17	"Madonna della Neve" -	48
Church of St. Francis Assisi	17	"Madonna Nursing Holy Child," by Guido da Siena	35
Cimabue - - -	34, 37	"Madonna" of Cimabue -	34
Cimabue Festival - - -	35	Maestà, the Great - - -	38
Cimabue's Madonna -	34	Masaccio - - -	46
Cistercian Abbey of San Galgano - - -	24	Masolino - - -	41
Cosmo dei Medici - - -	13	Matteo di Giovanni -	47-50, 52
Cozzarelli - - -	30, 51	Milanesi - - -	37
		Monte Oliveto - - -	53

	PAGE		PAGE
Neroccio - - -	50	Santa Maria di Provenzano	15
Palaces of Early Renaissance	15	Santa Maria Maggiore -	49
Palio, The - - -	29	Santa Maria Novella -	34
Pallaiuolo - - -	5	Scala, Hospital of the -	45
Palazzo Pubblico -	21, 45	Semi-feudalism - - -	12
Perugia - - - -	3	Siena, a Gothic City -	15
Perugino - - - -	46	" Cathedral of -	8, 22-27
Peruzzi, Baldassare -	28	" Early Painters of -	34
Petrucchi, Pandolfo -	13, 30	" Narrow Streets of -	21
Piero dei' Franceschi -	47	" Statue of Venus at -	7
Pisano, Niccolo and Giovanni	25	" under influence of	
Pius II. - - - -	8, 52	Pope or Emperor, and	
Plague, Great - - -	24	Grand Duke of Tuscany	14
Public Palace, Siena -	21, 45	Siena, Water Supply of -	10
Raphael - - - -	8, 46, 52	Sienese School - - -	51
Renaissance in Florence -	5	Simone, Martini (Memmi)-	40
Rococo Style - - -	15	Sodoma (<i>see</i> Bazzi) -	51-54
Romulus and Remus -	9	Taddeo di Bartolo - - -	46
Rucellai, Altar of the	34, 36	Tolomei, Palazzo - - -	20, 53
S. Barbara - - - -	49	Tuscan Characteristics -	10
S. Benedict, Legend of -	53	Tuscany, Grand Dukes of-	14
S. Catherine - - - -	28, 49, 53	Uccello - - - - -	46
S. Catherine, Head of -	49	Umbrian School - - -	3
<i>and Frontispiece</i>		" Unbelief of S. Thomas -	38
S. Francis of Assisi - -	17	Val de Chiana - - - -	3
S. Peter in Gallery of		Vasari - - - - -	17, 34
Accademia - - - -	33	Vatican, Powers of the -	9
San Domenico - - - -	25	Venus, Statue of, at Siena -	7
San Francesco - - - -	25	Vinci, Leonardo da - - -	41
San Galgano - - - -	19	" Virgin and Child with St.	
San Miniato (Florence) -	16	James" - - - - -	49
Sano di Pietro - - -	46, 47	" Virgin, Coronation of the"	47
Santa Maria Assunta -	24	Walls of Siena - - - -	11
Santa Maria d'Arbona -	19	Wickhoff, Herr - - -	36, 37



S0-BFP-152

